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# BULLETIN OF THE PENNSYLVANIA MUSEUM

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## A LOUIS XVI REVOLVING DIAL CLOCK

In March last the Pennsylvania Museum, by bequest of the late Miss Anna Phillips Stevenson, came into possession of a very handsome French clock of the Louis XVI period, which the testatrix had obtained some years ago at a sale.

The clock is of the revolving dial type which came into existence in the sixteenth century, when Nicolas Grollier de Servière, an horologist of Lyons, invented the mechanism by which a movement within a globe or urn causes a central band on which the hours are marked to revolve, the indicator of the time, of whatever form it might be according to fancy, was stationary, as well as the upper and lower portions of the globe.

A taste for these revolving dial types of timepieces revived in the eighteenth century, and they were then treated with much artistic feeling. The South Kensington Museum possesses a fine example of about 1780 in which a globe is supported by a group of boys; and the Wallace collection also includes one or more of such globe clocks with hour and minute revolving bands. A similar clock illustrated by Britten in his work on "Old Clocks and Their Makers,"<sup>1</sup> and said to have been the property of Marie Antoinette, is in the form of a vase, the urn being of porcelain, and the movement being placed in a handsomely carved pedestal of marble.



REVOLVING DIAL CLOCK  
FRENCH, LOUIS XVI PERIOD

<sup>1</sup> P. 435.

A serpent coiled around the foot of the vase points the time with its tongue.

The same authority reproduces<sup>2</sup> another specimen very similar to that now in the Pennsylvania Museum. It is a larger clock than the one above described and is in the shape of an urn mounted on an elaborately decorated square plinth. Here also a coiled serpent points the time, otherwise it is in form, at least, though not in detail, a replica of the Museum's specimen, although the handles are in the form of foliage instead of entwined serpents. A somewhat similar clock, signed by Le Loutre, "horloger du Roy, Paris," was sold in 1882 for £903 at the Hamilton sale in London.

In the Museum's specimen, the pedestal and body of urn and lid are of red porphyry, while the boy who marks the time, the entwined serpent handles, the plaques and mounts are of finely wrought ormolu. The height of both urn and pedestal from base to surmounting pomegranate ornament is two feet nine and a half inches; the pedestal is ten inches square.

It is a superb specimen; and the clockmaker who examined the works states that while undoubtedly old, they are in well-preserved order.

S. Y. S.



#### TECHNICAL EXHIBIT OF LEADED GLASS

The interesting process of making leaded glass, as illustrated in an exhibit covering an area of fifteen square feet, may be studied by visitors to Memorial Hall. This was prepared and arranged by Mr. Nicola D'Ascenzo, of The D'Ascenzo Studios, Philadelphia, a former student of the School of Industrial Art. Here, on a table top, the entire process is shown, step by step, and one is spared a journey through the two thousand square feet of space which Mr. D'Ascenzo's studios and shops occupy. One misses, of course, the cordial welcome of Mr. D'Ascenzo, the making of the full size cartoons by his assistant designers, the snip of the scissors in the pattern room, the screech of the wheel as the glass is cut, the painting of the glass on the easels, the burning of the glass in the kilns and the hiss of the soldering iron. However, the actual process, removed from its active surroundings, is shown on the table, beneath the Lewis collection of Swiss stained glass in the Southeast Pavilion.

First Step. The full size drawing, in color. In the solicitation of orders for leaded glass, a drawing, made to scale and in water colors, is submitted to the prospective purchaser. Such drawing is intended to harmonize with the character of the architecture and the tones of the interior of the building. After the actual measurements and templets of the opening are obtained, they are laid out on paper and placed on the walls of the large studio. It is interesting to watch the design drawn into this full size lay-out under the hands

<sup>2</sup> Britten, *loc. cit.*, p. 435, Fig. 565.